

Eastern Illinois University
The Keep

Spring 2010

2010

Spring 1-15-2010

ENG 2009G-004: Literature and Human Values: Love, Hate, and Obsession

Melissa Ames

Eastern Illinois University

Follow this and additional works at: http://thekeep.eiu.edu/english_syllabi_spring2010



Part of the [English Language and Literature Commons](#)

Recommended Citation

Ames, Melissa, "ENG 2009G-004: Literature and Human Values: Love, Hate, and Obsession" (2010). *Spring 2010*. 66.
http://thekeep.eiu.edu/english_syllabi_spring2010/66

This Article is brought to you for free and open access by the 2010 at The Keep. It has been accepted for inclusion in Spring 2010 by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.

English 2009: Literature & Human Values - Love, Hate, & Obsession
Course Policy & Syllabus
 ENG 2009 – MWF – 2:00-2:50pm – 3150 Coleman Hall

Instructor: Dr. Melissa Ames
Office: 3821 Coleman Hall
Office Hours: MWF 10a.m.-11a.m.
 W 1 p.m. – 2 p.m.
 Or by Appointment
Phone: 581-6977
Email: mames@eiu.edu

Course Description: This course will focus on literary adaptations in popular culture, specifically the outcome of when “classics” turn “teen”. Canonical texts centered around the passionate trinity of love, hate, and obsession will be studied in order to see how they translate across mediated divides and are altered to target specific audiences. Print to film adaptation, print to print adaptation, film to film adaptation, and print to television adaptation will all be attended to. A few of the key textual pairings included will be: *Emma & Clueless*, *Taming of the Shrew & 10 Things I Hate About You*, *Great Gatsby & Jake, Reinvented*, *Dangerous Liaisons & Cruel Intentions*, and *Superman & Smallville*. Course work will include: response papers, literary analysis/research papers, and both individual and group presentations.

Course Objectives: After the successful completion of this course, students will be able to:

1. Read fiction and drama, expressing a wide range of cultural perspectives and values, and develop abilities to think critically and write analytically about them.
2. Engage in reading and writing experiences about literature in order to demonstrate an increased understanding of an appreciation for social, cultural, intellectual, and aesthetic ideas and their discovery.
3. Develop research skill, including effective use of source materials and the principles of documentation, and apply that skill to the study of literature.
4. Understand the relationship that narratives have to one another (despite differences in media or genre) and to the cultural/social/historical time period in which they are created, produced, and consumed.
5. Analyze thematic variations across media and genre in order to determine the effects of narrative format.
6. Apply genre and adaptation theory to the study of literature, film, television, and other artifacts from popular culture.
7. Work collaboratively in order to explore ideas, formulate arguments, and present findings in a scholarly fashion.

Required Texts:

Austen, Emma. *Emma*. 3rd ed. NY: W.W. Norton & Co, 2000. Print.
 Fitzgerald, F. Scott. *Great Gatsby*. NY: Simon and Schuster, Inc., 1984. Print.
 Korman, Gordon. *Jake, Reinvented*. NY: Hyperion Paperbacks, 2005. Print.
 Shakespeare, William. *Taming of the Shrew*. NY: Pelican, 2000. Print.
 Course Pack – Required (available for purchase at Copy Express – 2nd Floor of MLK Union)
 and
 TBD novel of self/group selection

Materials: Writing instruments, papers, a storage system for returned work and supplementary materials (three-ring binders work well), two-pocket folders for submitted work, USB-compatible device for saving documents (i.e. a jump drive), a college dictionary (print or electronic), access to word processing (typewriter or computer), and other appropriate supplies.

Course Requirements: This course consists of in-class writing activities, discussion of assigned readings, peer review sessions, out-of-class writing assignments of varying lengths, collaborative group work, and possible pop quizzes. Your grade will be based on a point system that factors in all scores you earn on all writing assignments and in-class work/participation. Attendance is mandatory and will be factored into your in-class grade. Active and constructive class participation will make a positive impact on your overall grade. Detailed assignment instructions and scoring rubrics will accompany all major assignments as the course progresses.

In-Class Work/Participation (200pts):

Daily work – includes in-class activities, writing, peer response, informal group work, and oral presentations.

Response Pieces – includes short formal or informal written responses to the required reading, the media critiques, and class discussion/debates.

Participation – includes attendance, participation in class activities, and course preparation. Points may be deducted due to tardiness/early departure, lack of participation, failure to bring texts and other needed materials to class, and/or behavior that distracts from class activities.

Formal Writing Assignments/Assessments/Projects (1000pts):

Movie Review: Professional critique of a literary adaptation film. (100pts)

Literary Analysis Essay: A thematic analysis paper dealing with one select literary work. (100pts)

Adaptation & Audience Argument Essay: A persuasive paper comparing two narrative renditions arguing for the effectiveness of the adaptation choices based upon the intended audiences of the works. (100pts)

Research/Synthesis Paper: A final paper integrating outside source material to formulate an argument concerning thematic variations (as seen in multiple literary works/adaptations) influenced by genre and media format. (200pts)

Group Adaptation Project/Presentation: A collaborative group project analyzing a contemporary cinematic re-make of a popular literary work. This project will require book club discussion sessions, research compilation, and a formal group presentation. (200pts)

Midterm Exam: An in-class exam including the interpretation and identification of key literary passages & quotes, short response questions concerning the literary works & adaptations, and reflective responses that showcase an understanding of the course focus areas (thematic analysis, genre study, and adaptation theory). (200pts)

Final Exam: An in-class essay exam focusing on the course study of thematic variations due to genre, media, and audience. Students will be expected to discuss the major literary works covered during the semester and integrate the supplementary reading into their response. (100pts)

Course Grade: Your grade in this course will be calculated using a straight point system and standard grading scale. Your final grade will be determined by the following breakdown and grading scale:

Formal Writing Assignments/Essays:	1000 pts
<u>In-Class Work/Participation:</u>	200 pts
Total Points Possible:	1200pts

A = 90% -100%
B = 80% - 89%
C = 70% - 79%

D = 60% - 69%
F = 0% - 59%

Instructor Class Policies:

Submitted Assignments: All documents must be submitted on time and have a professional appearance. Every assignment should be typed on white, 8.5 x 11 paper and formatted according to MLA guidelines and standards when applicable. (If you are unfamiliar with MLA 2009 guidelines please utilize Purdue's Online Writing Lab at: <http://owl.english.purdue.edu>). When writing assignments are turned in they will be submitted in a two-pocket folder that holds all pre-writing, outlines, drafts, and peer review comments. For your own protection, keep copies of all completed work.

Assignment Due Dates: **LATE ASSIGNMENTS WILL NOT BE ACCEPTED AND WILL RESULT IN A GRADE OF ZERO (0).** Assignments, including drafts, are due at the beginning of class. E-mail attachments will not be accepted as substitutes for hard copies of your work. Computer and printer problems are not an excuse for turning in late work, so draft and print well in advance.

In-Class Work: In-class activities must be completed in the class period they are assigned. No make-ups will be given on any of these activities unless arrangements have been made with the instructor in advance.

Class Attendance: Because this course is discussion heavy and emphasizes writing as process and as collaborative activity, attendance is essential. During the projects, your classmates will rely on your feedback. Class exercises, peer responses, and group work cannot be made up and their lack of completion will negatively affect your in-class work/participation grade. Therefore, absences negatively affect your grade. For an absence to be excused it must be considered a legitimate and verifiable emergency and documentation must be provided. Legitimate and verifiable emergencies include those instances for which you can provide documentation for why you had to miss class. Acceptable documents include accident reports, doctors' notes, hospital forms, and employer notices. Although these documents will be accepted, any pattern of documented absences will be questioned and addressed. If it is an excused absence, attending a pre-approved workshop or lecture appropriate to the course description, you can make up the time but not the work missed. Perfect attendance merits the addition of 25 extra-credit points to the in-class work/participation category.

Proper Documentation of Emergency: Assignments may only be turned in late if the student provides documentation of an emergency that prevented him/her from attending class. Proper documentation must be an original document (no photocopies), containing the student's name, and cover the date(s) in question, and be signed by a professional (i.e. doctor). An email is not proper documentation.

Presentations: Please be present when you are scheduled to give a presentation. **If you miss class on the day of a scheduled presentation and your absence is undocumented you will receive a zero and will not be able to make up the presentation.**

Plagiarism: In accordance with English Department and University policies, "Any teacher who discovers an act of plagiarism – the appropriation or imitation of the language, ideas, and/or thoughts of another author represented as one's own - has the right and responsibility to impose upon the guilty student an appropriate penalty up to and including immediate assignment of the grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office." The best argument against plagiarism is that you cheat yourself out of the education you are here to obtain when you copy someone else's work. If you believe that a specific instance in your writing might constitute plagiarism, please consult me prior to turning in the final draft.

Students with Disabilities: If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services.

Tentative Course Schedule
English 2009: Literature & Human Values – Love, Hate, & Obsession

Week 1:

M 1/11 – Introduction / Course Overview

W 1/13 – Audience & Media: A Look at the “Teen Film” as a Genre

Prepared Reading: “Great Movies” (course pack) & “Deciphering *I, Robot*” (course pack)

Assignment: Find & Print Out an Online Movie Review for a Recent Film

F 1/15 – Evaluating Film – Studying the form of a “Movie Review”

Prepared Reading: “Movie Review: New Moon,” “Movie Review: 2012,” & “Brothers: Movie Review” (course pack) begin reading *Emma*

Must have Online Movie Review in Class

Week #2:

M 1/18 – No Class – Martin Luther King Day

Prepared Reading: continue reading *Emma*

W 1/20 – Analyzing a Novel: Introducing the themes of Love, Hate, & Obsession

Prepared Reading: *Emma* (Volume I)

F 1/22 – Analyzing Media & Making an Argument: Introduction to Media Studies

Prepared Reading: Excerpts from *Introducing Media Studies* (course pack)

Week #3:

M 1/25 – Reading Between the Lines of Print Narratives

Prepared Reading: *Emma* (Volumes II & III)

W 1/27 – When Page Becomes Screen: *Clueless*

Prepared Reading: “Mr. Hollywood,” “Apollo Movie Guide,” & “Eurotrip” (course pack)

F 1/29 – Print to Film Adaptation: *Clueless*

Prepared Reading: begin reading *Taming*

Week #4:

M 2/1 – From Canon to Cult Hit: *Clueless*

Prepared Reading: continue reading *Taming*

W 2/3 – Interrogating the Staples of the Romantic Comedy: Sexual Tension & Verbal Banter

Prepared Reading: continue reading *Taming*

F 2/5 – Analyzing a Play

Prepared Reading: *Taming of the Shrew* (Acts I & II)

Assignment Due: Movie Review

Week #5:

M 2/8 – Love, Hate, & Obsession on the Stage

Prepared Reading: *Taming of the Shrew* (Acts III & IV)

W 2/10 – No Class – Workshop Day for Literary Analysis Paper

F 2/12 – No Class – Lincoln’s Birthday

Week #6:

M 2/15 – Conference Release Day (for upcoming mandatory conference for Literary Analysis Paper)

Rough Draft must be present at conference

W 2/17 – Shakespeare & Popular Culture

Prepared Reading: *Taming of the Shrew* (Act V) & “To Think o’ th’ Teen” (course pack)

F 2/19 – From Stage to Screen: *10 Things I Hate About You*

Week #7:

M 2/22 – Dramatic Adaptations: *10 Things I Hate About You*

Prepared Reading: Begin *Gatsby*

W 2/24 – Audience & Adaptation: Shakespeare & Teens?

Prepared Reading: Continue *Gatsby*

F 2/26 – “Great” American Novels & The Literary Canon: *Great Gatsby*

Prepared Reading: *The Great Gatsby* (chapters 1-5)

Assignment Due: Literary Analysis Paper

Week #8:

M 3/1 – The Art of Adaptation: An Introduction

Prepared Reading: “Introduction: Issues,” “Adaptation – Overview,” & “Introduction for Literature through Film” (course pack)

W 3/3 – Love, Hate, Obsession... and the American Dream?

Prepared Reading: *The Great Gatsby* (chapters 6-9)

F 3/5 – Research/Library/Workshop Day for Synthesis Paper

Prepared Reading: Study for Midterm Exam

Week #9:

M 3/8 – Midterm Exam

W 3/10 – Introduction to Genre Theory

Prepared Reading: “Why Study Genre Theory?” (course pack)

F 3/12 – The Characteristics of Young Adult Literature

Prepared Reading: “What is Young Adult Literature?” (course pack)

M 3/15 – No Class – Spring Break

W 3/17 – No Class – Spring Break

F 3/19 – No Class – Spring Break

Week #10:

M 3/22 – Print to Print (and Audience) Adaptation

Prepared Reading: *Jake, Reinvented*

W 3/24 – Hollywood’s Obsession with Love: *Dangerous Liaisons*

F 3/26 – Love, Hate, & Obsession on the Big Screen: *Dangerous Liaisons*

Assignment Due: Audience Adaptation Paper

Week #11:

M 3/29 – Print Narratives, Cinematic Interpretations, and Universal Themes

Prepared Reading: excerpts from de Laclós’ *Dangerous Liaisons* (course pack)

Proposal for Synthesis Paper Due

W 3/31 – Adaptation Group Workshop: Book Club First Discussion Day

F 4/2 – No Class – Workshop (Preliminary Research) Day for Synthesis Paper

Week #12:

M 4/5 – Release Day for Conference (optional all day 4/8 for group project or final paper)

W 4/7 – Adaptation Group Workshop: Book Club Second Discussion Day

Prepared Reading: Book Club

Work Cited Page for Synthesis Essay must be finished and in class

F 4/9 – Adaptation from Film to Film: *Cruel Intentions*

Week #13:

4/12 – Obsession – Hollywood Style: *Cruel Intentions*

4/14 – Adaptation Group Workshop: Book Club Third Discussion Day

Prepared Reading: Book Club

Book Club Novel must be completed

4/16 – Peer Editing Day

Prepared Reading: “Psychoanalysis, Film & Television” (course pack)

Rough Draft of Synthesis Essay Must be in Class

Week #14:

M 4/19 – The Merging of Print & Visual Narrative: The Graphic Novel & Comics

Prepared Reading: “Sequential Art” & “Hamlet Adaptation” (course pack)

Assignment Due: Synthesis Paper

W 4/21 – Adaptation Group Workshop Day – Project Planning

F 4/23 – From Boxes & Bubbles to the Small Screen

Prepared Reading: *Superman* (course pack)

Week #15:

M 4/26 – Adaptation Group Presentations

Assignment Due: Group Presentation Materials (due day of presentation)

W 4/27 – Adaptation Group Presentations / Course Evaluations

F 4/30 – Adaptation Group Presentations

Final Exam Week / End of the Semester

(Note: This Schedule is Subject to Change at the Instructor’s Discretion &
Reading Selections are Abbreviated by Title)